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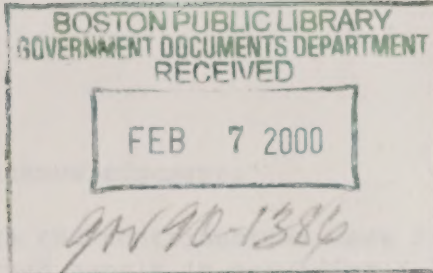
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BOSTON ARTISTS IN RESIDENCE: THE CRISIS IN ARTIST HOUSING
SOME PROPOSED SOLUTIONS

Joyce Seko and Jacob Schaffer

Boston Redevelopment Authority
Research Department

June 1985

DRAFT
For
Discussion Purposes Only

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City of Boston

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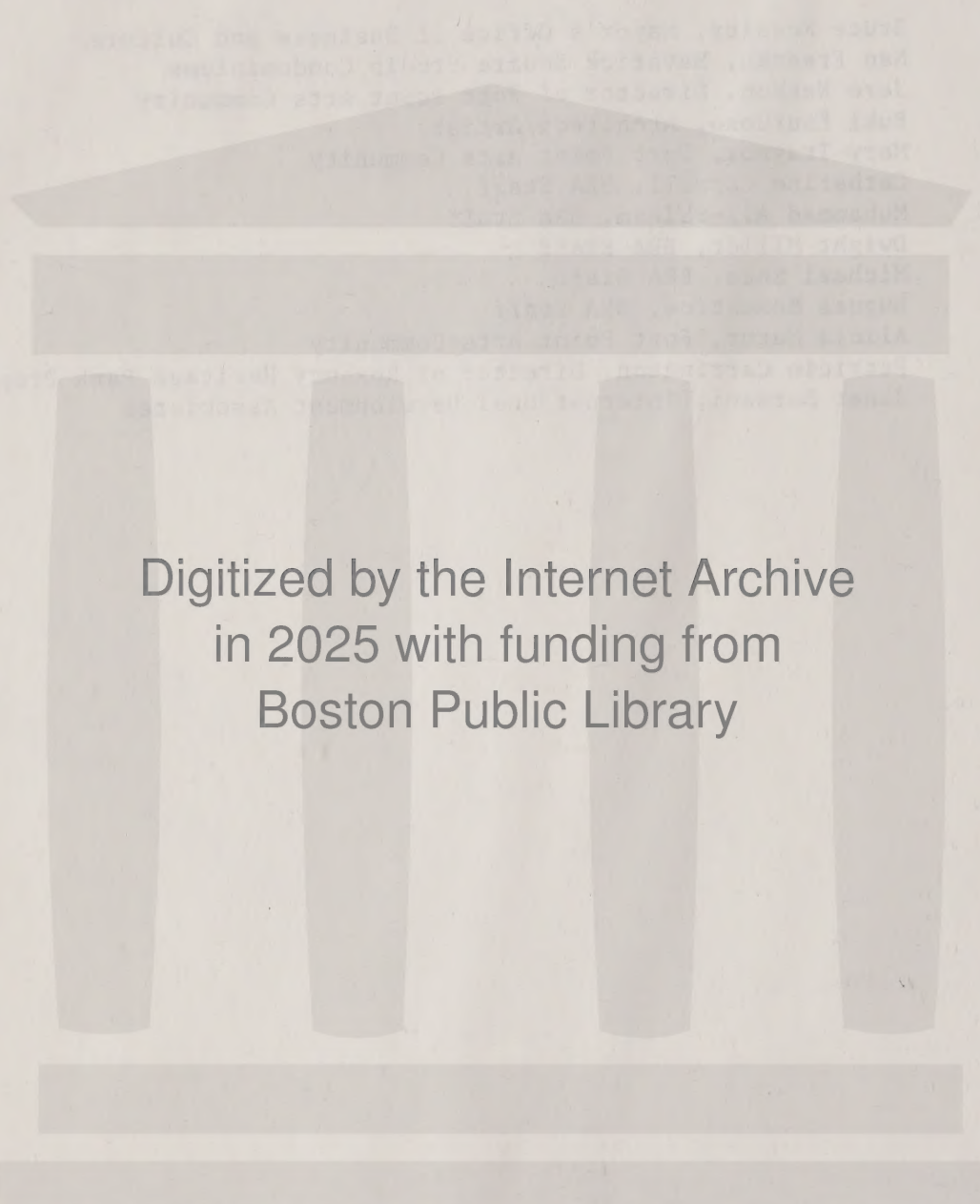
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Acknowledgements

We gratefully acknowledge the contributions made by many artists, art organizations, and concerned people in providing information, offering suggestions, and support.

Bruce Rossley, Mayor's Office of Business and Culture
Nan Freeman, Maverick Square Studio Condominiums
Jero Nesson, Director of Fort Point Arts Community
Buki Esuruoso, Architect/Artist
Mary Traynor, Fort Point Arts Community
Catherine Carroll, BRA Staff
Muhammad Ali-Salaam, BRA Staff
Dwight Miller, BRA Staff
Michael Shea, BRA Staff
Hugues Monestine, BRA Staff
Alicia Mazur, Fort Point Arts Community
Patricia Carrington, Director of Roxbury Heritage Park Program,
Janet Bersani, International Development Associates



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I. INTRODUCTION

Artists contribute in many ways to the quality of life of a community. In addition to giving performances and teaching, they beautify the community by painting murals and decorating public spaces with their sculptures. Because Boston is undergoing a development boom, housing is becoming increasingly scarce and expensive. Artists, because of their lack of economic and political clout, are particularly hard hit by this housing shortage.

Artists need a well-organized lobby that can implement programs such as a fund to maintain affordable studio space. And not just any kind of space. Some artists, for example, need high ceilings for stretching 11-foot canvases. Others need strong elevators to transport heavy loads.

The role of government in subsidizing the arts is often a topic for debate. This debate is largely philosophical with one side striving to totally eliminate discretionary funds and transfer them to programs like snow removal, health services, sewage treatment facilities, and other tangible quality of life areas. The other side, however, can clearly see the positive effects of financing the arts, fair housing, and so forth. Passage of Proposition 2½ has aggravated an already grim situation, with the result that the first cuts made are the discretionary items. The City of Boston Appropriations Management Report for April 1985 shows that a mere 1.5 percent of the total city budget goes to the Office of Business and Culture.

Our study focuses on the plight of the artist in finding affordable studio space. Part I outlines the arts industry as a catalyst for economic revitalization in areas such as Roxbury, which have experienced

high rates of building abandonment, demolition, and arson. Part II focuses on what New York has done to preserve its arts community. Boston has two model arts communities: the Fort Point Arts Community in South Boston, led by Jero Nesson; and the Maverick Square Condominium Community in East Boston which was organized by Nan Freeman. The former is an example of a cooperative venture using a combination of public-private monies and sweat equity while the latter emphasized private funding.

In conclusion, a market study of the Marcus Garvey House in John Eliot Square and the Frank Ferdinand's Building by Dudley Station, Roxbury, offer novel solutions to that community's studio space shortage.

II. THE ARTS INDUSTRY AS A CATALYST FOR ECONOMIC REVITALIZATION

Roxbury is a community blighted by vacant lots, abandoned buildings, and an ancient elevated rail system that slashes above the business district. It is primarily a minority community comprised of single parent (female-headed) households with children. The community has experienced historic and economic neglect.

But signs of positive change are becoming evident. Today, with an increase in public and private investments, the physical wounds are healing. "Since the mid-1960s, the large amount of public investment in schools, libraries, public facilities, housing, and transportation amenities have been built serving as a sound basis for future growth."* Private investments such as the Crosstown Industrial Park, Phase II are furthering the diversification of the neighborhood economy. There are some 1300 visual artists--about 4 percent of the population--in Roxbury.**

Artists contribute in many ways to the quality of life of a community. The Fort Point artists, for instance, volunteer their services at a neighborhood elderly center by teaching art classes. The art community in Roxbury and elsewhere want to shatter the misperception that artists are somehow isolated from the ebb and flow of life; on the contrary, they are important to the regional economy.

The arts industry is one of the few private initiatives flourishing in Roxbury. Several of its important components are: schools, colleges and universities, commercial businesses like record and book stores,

* A Profile of Dudley Square: Current Characteristics and Future Development Potential, Gregory W. Perkins, Boston Redevelopment Authority, Research Department, p. 5.

** See memo from Bruce Rossley, Mayor's Office of Business and Culture.

movie theatres, and vendors of art, music, and theatre supplies.*

The artist community participates directly in the economy through wages and salaries which allow purchases to be made. Businesses that sell goods and services to arts and culture organizations in turn pay their employees who spend their wages at other businesses generating secondary rounds of spending.

In a recent memo to Jero Nesson, Stephen Coyle, Director of the Boston Redevelopment Authority (BRA) illustrates this concept of the multiplier effect. He states that "In Massachusetts art activity generates \$3 of indirect economic activity for every dollar spent by the artist or arts organization..." The labor and money that artists put into a local economy stays in the area and circulates more completely.

As earlier mentioned, the key issue to artists today is housing. Visual artists require high ceilings, good light, huge expanses of space, freight elevators, and floors that can support a lot of weight. An artist needs about 1,200 square feet of live/work space.

The presence of artists in a neighborhood attracts residents of a higher socio-economic level to the area. The arts industry acts as a magnet for businesses, spurs economic development, and aids in the diversification of local economies. Most industrial location decisions are based on quality of life factors. Artists attract tourists, buy paint and supplies, and add to the cultural and spiritual life of a community.**

* The Arts and the New England Economy: New England Foundation for the Arts (1981), p. 10.

** A 1979 study prepared for the Joint Economic Committee of the U.S. Congress entitled Central City Business - Plans and Problems identified "cultural attractions" as one of the seven most important variables influencing businesses in their relocation and/or expansion decisions.

Roxbury has gone through some hard times. A centralized artist area can greatly fuel the engine of economic rebirth and vitality in this community. In terms of economic factors and changes to the physical environment, the economic significance of the arts community to a neighborhood is both tangible and intangible. Boston's reputation as a national historic and cultural center is indisputably a large impetus to the regional economy. Similarly, Roxbury contains a unique culture and history which can serve as a "magnet" to businesses in light of the proposed redevelopment. Since the arts improve the quality of life in a community, investing in the arts serves as a catalyst for revitalization of a depressed area. Therefore, it is in a community's self-interest to preserve the arts.

III. NEW YORK'S SOLUTION: ARTISTS-IN-RESIDENCE PROGRAM^{*}

New York has been innovative in encouraging artists' housing. The Artists-in-Residence Program (AIR) allows residential use in areas zoned commercial, industrial, or manufacturing. Officially the space is zoned nonresidential, eliminating the need to meet strict residential building codes. There are two versions of the program. One version allows a maximum of two live/work units in nonresidential buildings. The other provides five-year leases.

The buildings have to meet certain requirements:

- 1) Adequate means of exit in case of a fire.
- 2) No tenant will be permitted to use highly flammable materials.
- 3) The Building Department must be notified that the studio is also used as a home.
- 4) A sign must be posted outside for the Fire Department notifying them that the space is AIR.
- 5) Demonstrate that surrounding land use will not be unfriendly to residents.
- 6) Show that loft use will not displace viable industrial uses.
- 7) Obtain signatures of all property owners abutting, across the street, and on common corners.

The positive aspects of the program are:

- 1) Excellent stop gap measure preventing eviction of artists living illegally under commercial leases.
- 2) Only certified artists are allowed to participate.
- 3) Demonstrates city recognition of the housing problem facing artists.
- 4) Excellent stop gap measure for cities whose zoning and building codes have yet to be amended to aid artists.
- 5) Can be established by executive order, therefore may be done quickly.

Negative aspects also exist:

- 1) No long term protection.
- 2) AIR residents' legal rights remain uncertain since they would still have commercial leases.
- 3) There is no provision for rent protection.

*

See appendix for detailed outline of legal initiatives. Prepared by Alicia Mazur of Fort Point Channel Arts Community.

The AIR concept has been implemented in New York and Los Angeles and seems ideal for the Boston market.

IV. BOSTON'S TWO MODEL ARTS COMMUNITIES

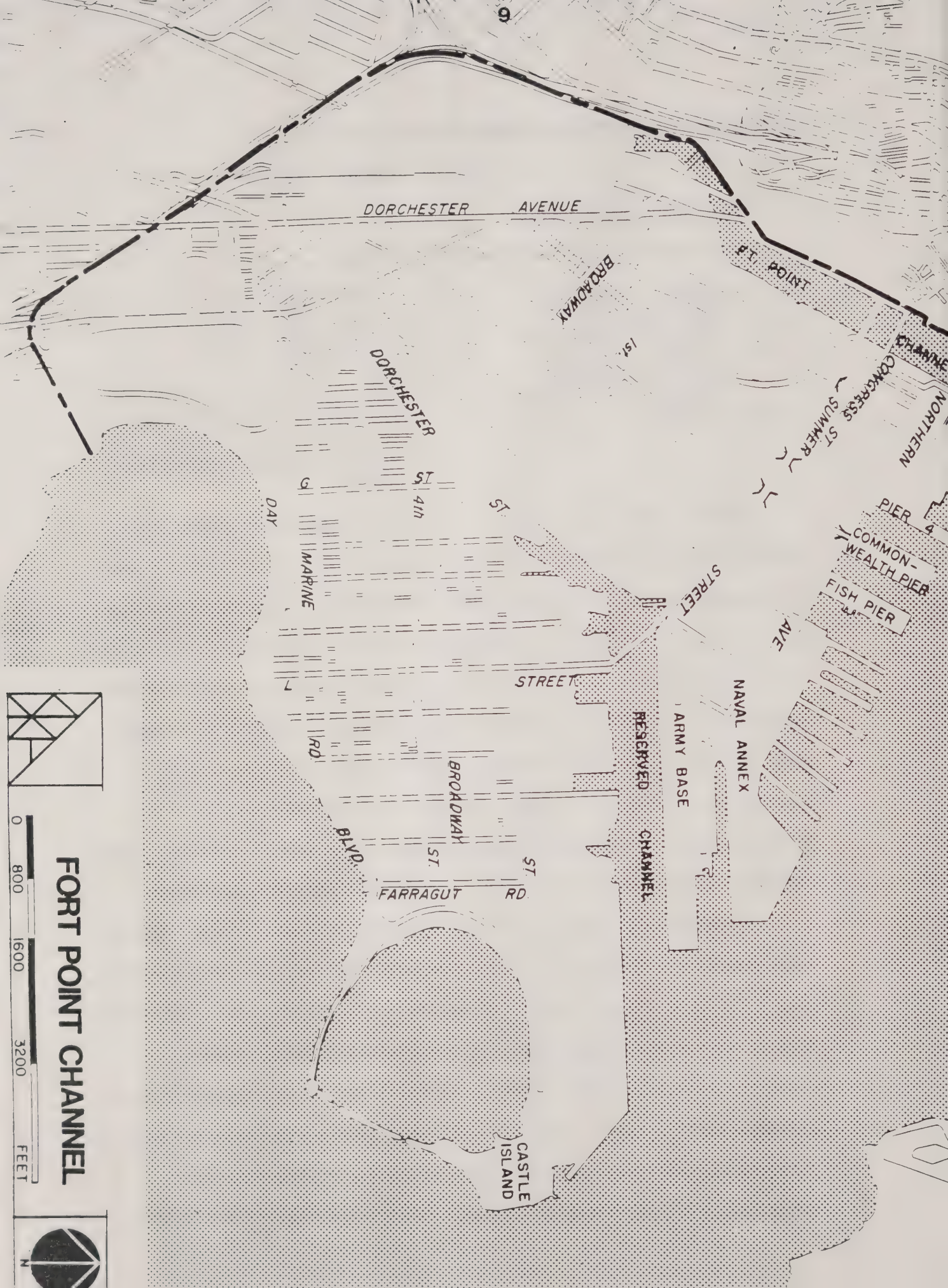
A. Fort Point Arts Community

249 A Street Land and Building Dimensions:

Gross Land Area	16,187 square feet
Land Dimensions	77 feet x 210 feet
Gross Building Area	72,000 square feet
Gross Floor Area	12,000 square feet
Number of Floors	6
Clear Ceiling Height	Varies through 12'-13.6'
Windows	90 percent of windows were recently replaced with aluminum sashed, thermopane units.

The Fort Point Arts Community is a limited equity cooperative organized seven years ago. Each member of the cooperative owns shares in the enterprise. The community is the result of artists taking the initiative in preserving affordable housing for themselves. Frustrated with living illegally in live/work space that violates Boston's zoning regulations, the artists in South Boston banded together and formed FPAC, an artists' community group. Later, when they got close to putting their financial package together, they reorganized as 249 A Street because, as low-income wage earners, they found it easier to get financed collectively. 249 A Street and FPAC function separately.

In addition to being vacant, the building was selected because it was a good-sized structure (72,000 gross square feet) needing minimal work. The cooperative paid for construction costs for bare essentials. These costs provided each studio with an exterior wall, a door, electrical outlets, and plumbing. Each individual was responsible for bringing his/her unit up to code. The building needed an alarm system. Costs were further reduced since the sprinkler system was still functional. Today, the rent is set at \$4.80/net square foot with 75



DORCHESTER AVENUE

BROADWAY

POINT

DORCHESTER

ST

DAY

MARINE

STREET

STREET

NAVAL ANNEX

ARMY BASE

RESERVED CHANNEL

BROADWAY

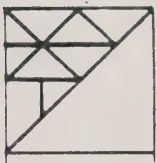
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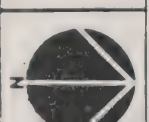
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CASTLE ISLAND



0 800 1600 3200 6400 FEET

FORT POINT CHANNEL



cents going to a replacement reserve. Sweat equity contributed to the reduced development costs. The Fort Point Channel community found that when tenants become involved with the rehab process, \$45/square foot construction costs in 1983 could be knocked down to \$5/square foot.

There are several reasons for the success of the artist community in South Boston. First of all, the community was well-organized. During the acquisition and development period, they met twice a week for a year. Jero Nesson and Mary Traynor urged the community to become politically active and persuaded City Hall to allow the illegally-housed artists to vote in the last election.

Another reason for success is the combination of public and private funding. (See Table labeled Sources of Funds to Cover Acquisition and Development Costs). Finally, sweat equity substantially lowered development costs.

Total Project Costs

Item	Amount	% of Total	Per Gross Sq. Ft. Cost *
Land and Building	\$997,826.97	63.8%	\$13.9/gross sq. ft.
Construction Costs	402,553.00	25.7	5.6/gross sq. ft.
Legal Fees	\$24,270.87	1.5	0.34/gross sq. ft.
Finance & Carrying Costs	\$138,900.77	8.8	1.9/gross sq. ft.
Total Project Costs	\$1,563,551.61	99.8%	\$21.7/gross sq. ft.

* Gross Building Area 72,000 square feet.

Sources of Funds to Cover Acquisition and Development Costs

Source	Amount
Mortgage Mutual Bank for Savings	\$1,050,000.00
Mortgage EDAP Shawmut Bank	\$ 160,300.00
Mortgage Regal Realty Trust	\$ 100,000.00
Capital Contributions--Members	\$ 54,529.00
Subscriptions to \$1.00 Par Value Capital Stock	\$ 197,394.98

B. Maverick Studio Condominiums
(March-September 1984)

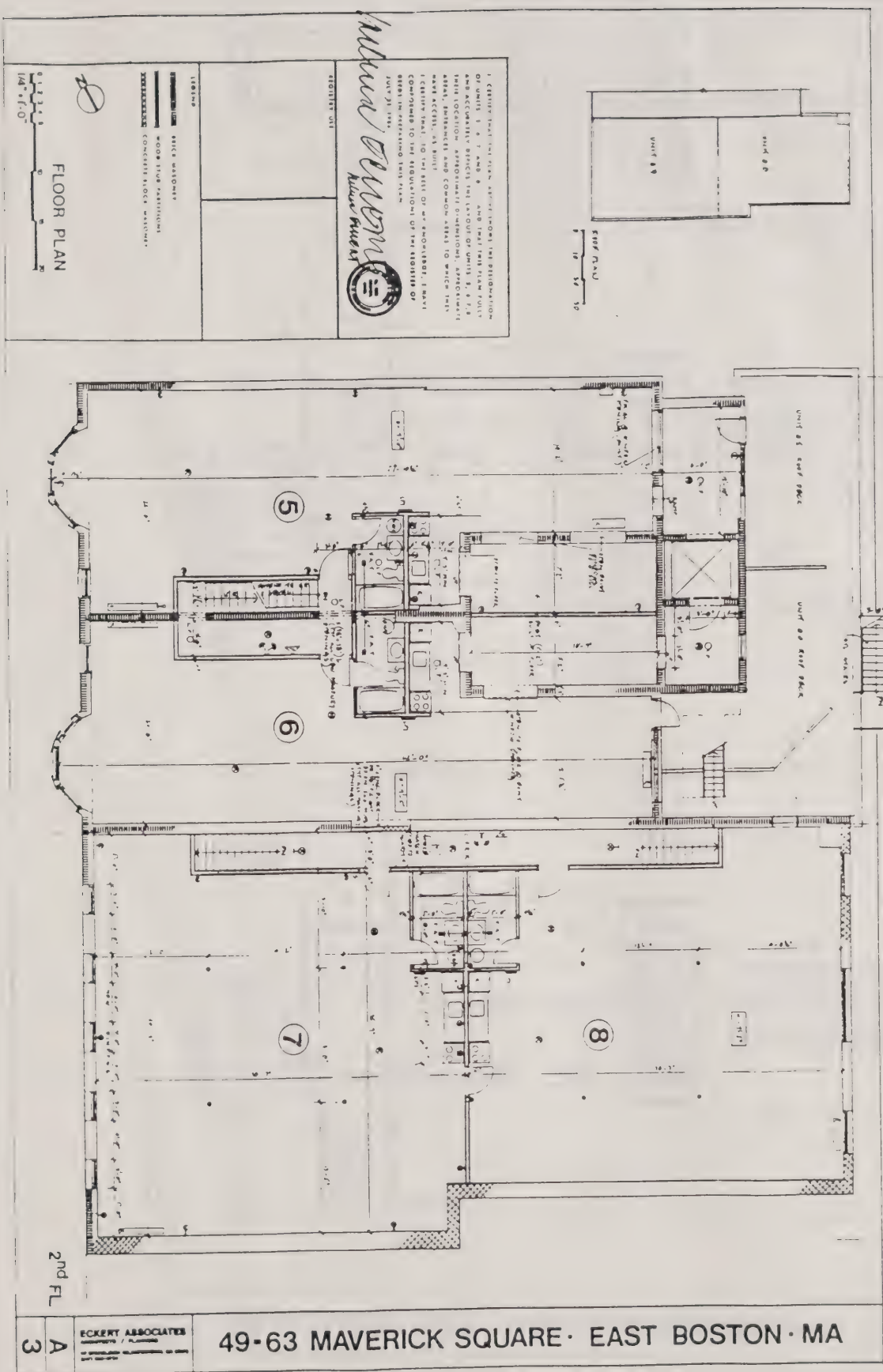
Development Summary

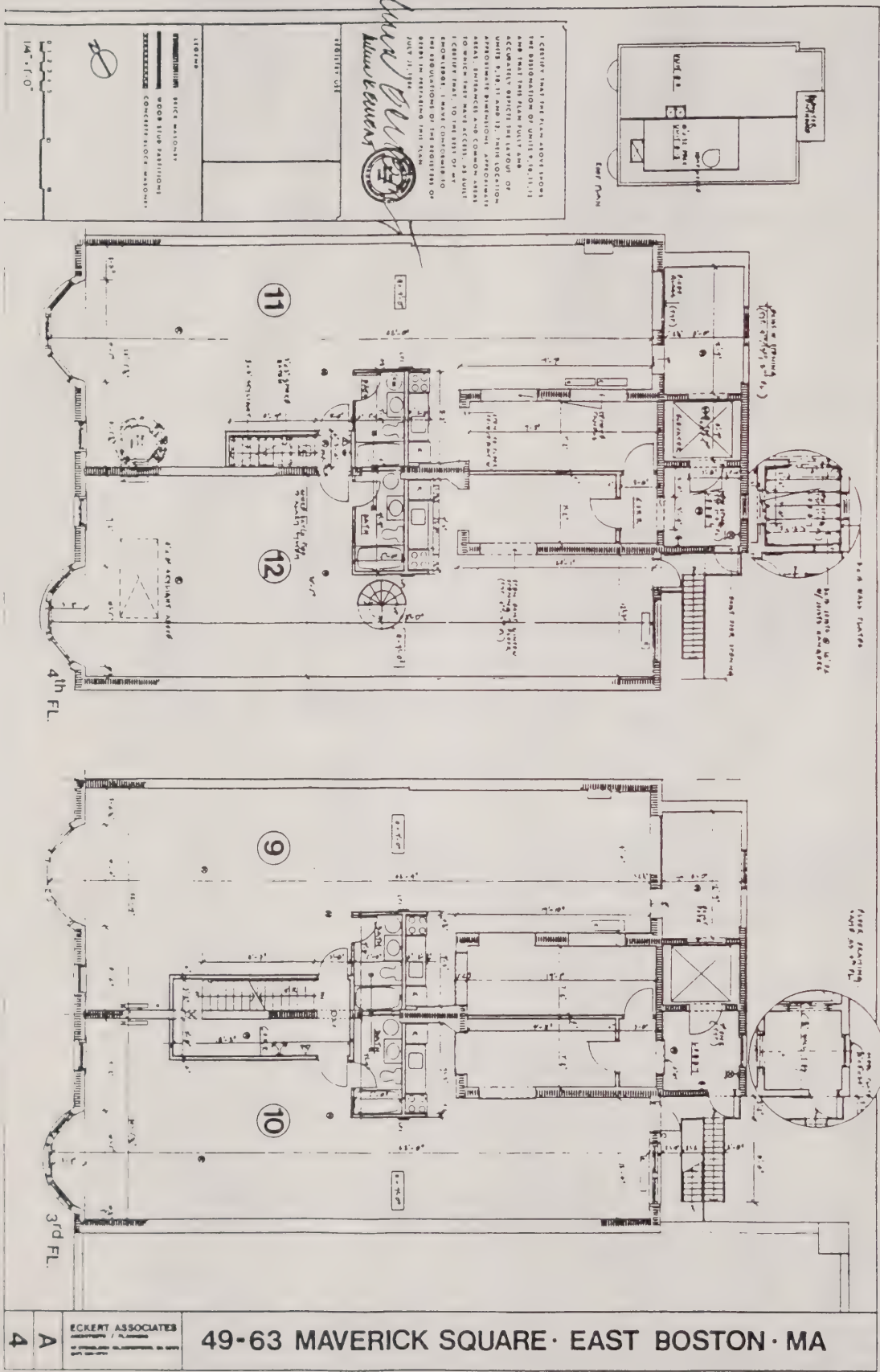
Building Size:	Approx. 25,000 sq. ft.
Construction Costs:	Approx. \$350,000
Other Development Costs:	Approx. \$90,000
Unit Sales Prices:	\$20-42/square foot; \$44,000-58,000
Average Unit Cost:	\$50,000
Unit Sizes:	1,200-2,400 square feet; Average: 1,400 square feet

Unlike the Fort Point Arts Community, East Boston Studio Condominiums is strictly a private venture receiving no tax benefits or government funds. The project involved purchasing a furniture store/warehouse, adapting the space to live/work units, installing kitchens and baths, painting/sanding walls and floors, and marketing to artists almost entirely by word of mouth. Only one unit was sold to a nonartist.

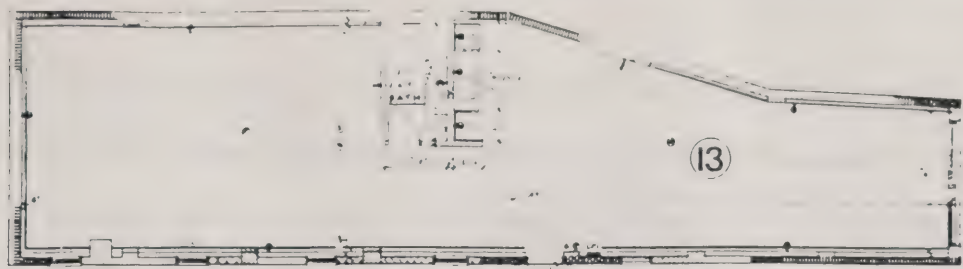
This type of arrangement differs from a cooperative in that the owner of a condominium has the right to live in his/her unit, rent it, mortgage it at his/her choice.

There are advantages to owning a condominium unit. First, for tax purposes, the owner of a condominium unit is treated as the owner of a single-family house. Real estate taxes and interest on the owner's mortgage are deductible for federal income tax purposes. Additionally, a condominium unit owner builds equity in his or her unit through repayment of principal on mortgage payments and through potential appreciation of property values.





Maverick Square



1st FLOOR PLAN

Arthur Elmont

FLOOR PLAN

LEGEND

4TH FLOOR (1984/1985) BRICK MASONRY

WOOD STUD PARTITIONS

CONCRETE BLOCK MASONRY

0 1 2 3 4 5 6 7 8 9 10
1/4" = 1'-0"



I CERTIFY THAT THE PLAN ABOVE SHOWS
THE DESIGNATION OF UNIT 13 AND THAT THIS
PLAN FULLY AND ACCURATELY REFLECTS
THE LAYOUT OF UNIT 13 ITS LOCATION,
APPROXIMATE DIMENSIONS, APPROXIMATE
AREAS, ENTRANCES AND COMMON AREAS
TO WHICH THEY HAVE ACCESS, AS BEST
I CERTIFY THAT TO THE BEST OF MY
KNOWLEDGE I HAVE CONFORMED TO THE
REGULATIONS OF THE REGISTER OF DEEDS
IN PREPARING THIS PLAN
JULY 21 1984

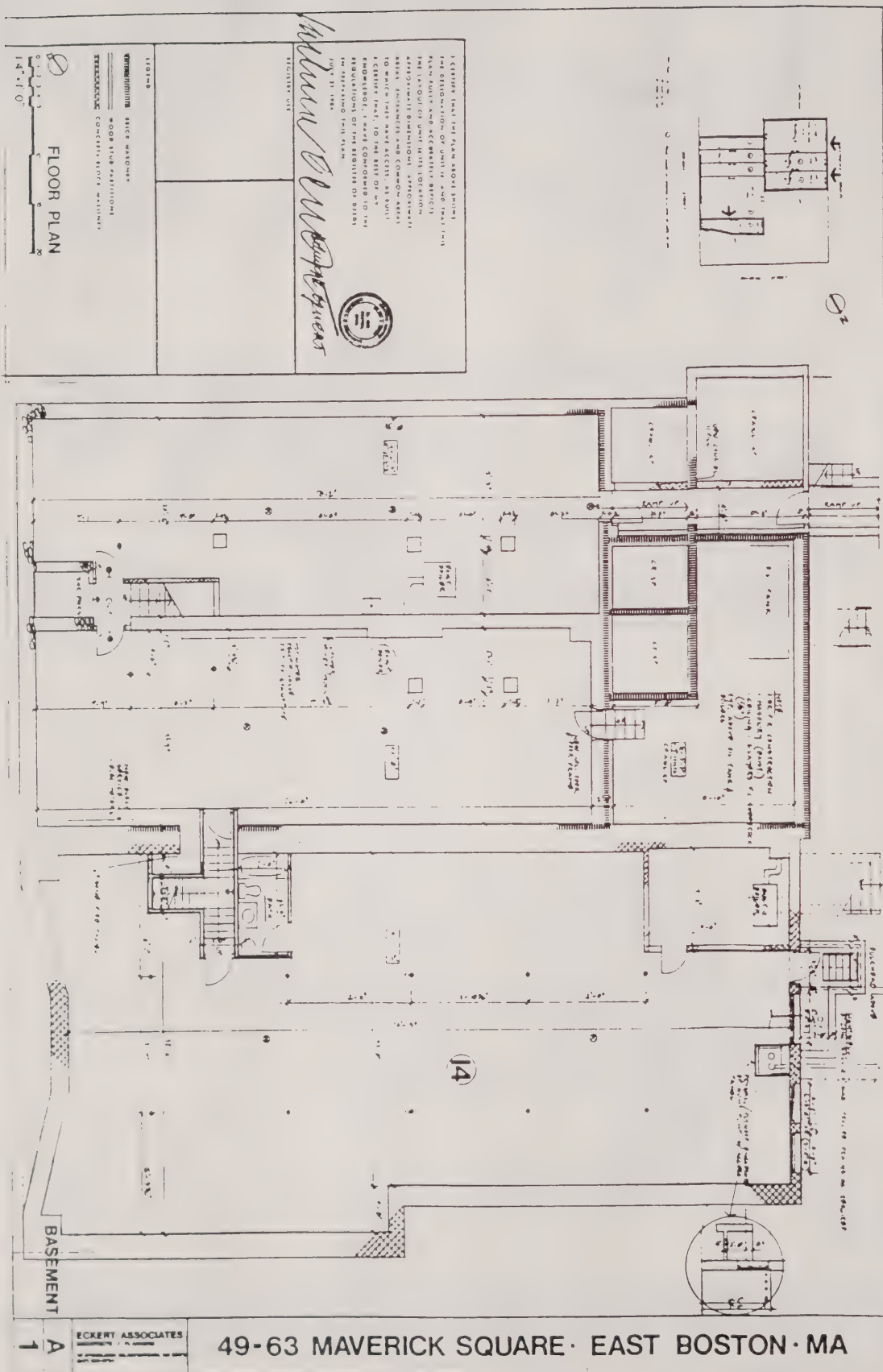


REGISTER USE

Arthur Elmont

ECKERT ASSOCIATES
ARCHITECTS / PLANNERS
47 PEARSON BLVD., SUITE 200
BOSTON, MA 02116

49-63 MAVERICK SQUARE · EAST BOSTON · MA



The building probably would not have been developed as artists' housing had it not been in a mixed residential commercial zone. The building and location were ideal for artists' housing. Unless these factors are present, and the building can be acquired at below market costs, it is difficult for a private developer to break even or realize a profit, given the price range artists can generally afford. It was assumed that the owner-occupant at Maverick Studios earned \$20,000 per year.

Another way to get developers interested in re-use plans for artists' housing is through syndication. Syndication is an option for reducing rent as well as a way to use federal tax incentives. The property is sold to an investor who can then use it as a tax shelter.

Conclusion

One study focuses on the potential of creating an artist community in Roxbury. Roxbury is a neighborhood with an abundance of vacant buildings available below Boston's average market rate. Artist housing in Roxbury would be located in the heart of the black community since the neighborhood houses a large black population.

Revitalization plans initiated by the BRA and the state serve as the biggest opportunity for artists to be included in a development plan. Incorporating artist housing in a development strategy would facilitate the awarding of grants. Marketing of the community is made easier as part of the total revitalization plan.

Artists create a nucleus of attraction and a bifocal development strategy of establishing a cultural community and promoting community development is suggested. This study needs to be continued with a

financial analysis to assess the feasibility of using our proposed buildings or determining if other structures in the neighborhood would be better suited for development into artist housing.

IV. PROPOSED SOLUTIONS FOR ROXBURY: MARCUS GARVEY HOUSE AND FRANK FERDINAND'S BUILDING

Roxbury--Historical Survey

Settlement of the Moreland Street Historic District from 1840 to the 1920s marks the evolution of Roxbury from a farming to an urban/suburban community. The neighborhood's geographic proximity to Boston and improvements in infrastructure influenced its change during the 1800s.

From 1800 through 1840 the Roxbury Highlands served as a wealthy rural community while Lower Roxbury was primarily industrial. During this period the socio-economic characteristic of this neighborhood is best described in terms of class. Between 1835 and 1845 railroads brought the wealthy upper class, a growing upper-middle class segment, and a large bulk of industrial workers.

The emergence of the elevated commuter rail system in 1907 transformed Roxbury into a solid middle- and working-class neighborhood.

The twenty-year period between 1920 and 1930 saw further economic change. The neighborhood experienced immigration of a large Jewish population and blacks began to move southward from the South End populating Lower Roxbury.

The Moreland Street District represents a mixture of architectural types popular between 1840 and the 1920s. There are examples of High Victorian Gothic, Queen Anne and Colonial Revival.

The Marcus Garvey House--The Location

The former Norfolk House and present Marcus Garvey House is located at 4-20 John Eliot Square across the street from The First Church in

Roxbury. This five-story brick building is ornamented by brick corner quoins, string courses, and under the cornice, a corbelled course which incorporates the round-headed top story window. Flush oblong lintels of mastic finish the other windows. Above the central entrance in the third story, windows are recessed in three shallow brick arches and are connected by an iron balustrade.

This building is a combination of structures which were originally used for hotel purposes showing that Roxbury was an important route on the inland transportation system. The rear portion was added in 1825 to the original frame hostelry that was demolished in 1853 for the present massive building. Used as a settlement house after its demise as a hotel near the turn of the century, the building now honors Marcus Garvey, a prominent black publisher and nationalist of the early 20th century and still provided community services to its neighborhood.

Roxbury--Current Demographics

The ethnic make-up of Roxbury is 10 percent caucasian; 78 percent black, .4 percent American Indian, Eskimo, Aleut; .3 percent Asian and Pacific Islander; 13.3 percent Hispanic and 8.2 percent other category.

Historically, the residents of the Dudley area have been employed in the industrial sector.* In 1983, largest employment was in electrical machinery, metals, rubber and plastics, and lumber and wood industries. The decline of these industries in an economy geared

* A Profile of Dudley Square: Current Characteristics and Future Development Potential, Gregory W. Perkins, Boston Redevelopment Authority, Research Department.

towards the office industry and a predominance of female-headed households are factors in the high level of unemployment. In the 1979 Roxbury planning district, there were 4,382 families below the poverty level accounting for 30.2 percent of total families, 2,795 unrelated individuals were living in poverty in 1979.

Most of the Roxbury residents are employed in the health sector. Educational services provide additional employment. Clerical and service occupations comprise nearly half of all resident jobs while the combination of professional, technical, and managerial jobs supply another quarter (24 percent) of resident jobs.*

Blue-collar occupations geared to heavy industry (i.e., laborers, skilled craftsmen, etc.) seem to be fairly concentrated in this region. There is a higher incidence of this type of worker compared to the city at large.

Artists could supply the community with volunteer day care for the predominantly female-headed household community. They could participate in the labor-intensive construction of the Heritage Trail by constructing the tiles as part of a living art piece. The community living within the building would function as a focal point for cultural preservation of the population.

Marketing Survey--Marcus Garvey House Rehabilitation

An economically feasible adaptive reuse strategy for the Marcus Garvey House is based on the examination of the surrounding neighborhood to determine potential markets.

* A Profile of Dudley Square: Current Characteristics and Future Development Potential, Gregory W. Perkins, Boston Redevelopment Authority, Research Department.

The site plan indicates an ideal location for an artists' community. The building is situated in the historic John Eliot Square and has been used in the past as a community meeting place. East of the house is the Cox building which is currently undergoing adaptive reuse as office and residential property. Across the street--to the north--is the First Church of Roxbury.

The location of the Marcus Garvey House in the state's Roxbury Heritage Park scheme helps justify developing the building for reuse as artists' studios. The Heritage State Park Program is an innovative state effort that tries to meet two major public concerns: environmental enhancement and economic revitalization. The parks are planned and designed to provide quality open space and to act as an impetus to renewed economic vitality and increased tourism. Heritage Parks aim to commemorate the rich and varied histories of older industrial cities both to inspire revitalization and to instill a sense of pride in these neighborhoods.* The house is currently managed by the Roxbury Action Program (RAP) but can still be involved in the development process since implementation of the Heritage Park Program is a joint effort between the state, municipalities, and private developers.

If the Marcus Garvey House were to be developed as artist studios, marketing would have to be directed to the 1,300 member artist community in Roxbury. Sweat equity initiatives would have to be enacted. Since artists are often skilled craftsmen and craftswomen, their practical

* Commonwealth of Massachusetts, Executive Office of Environmental Affairs, Department of Environmental Management; Heritage State Park Program: Fact Sheet.

skills can be used as part of the rehab process. This would enable the artists to obtain greater economic leverage from their limited funds. Not only could artists improve the physical environment by painting murals, they could also design playgrounds, incorporating sculptural pieces of the playground plan (e.g., relief sculptures).

As an adaptive reuse strategy for the Marcus Garvey House, our market analysis suggests a development plan in which the resources of the community have been tapped. It is recommended that the Marcus Garvey House be used as artist live/work studios and as a community center for artists and neighborhood residents.

Roxbury--Current Events

The situation in Roxbury is changing today. Roxbury consists of four subneighborhoods. Between the years 1975 and 1988 a total of \$133,901,000 is anticipated to be spent on development.* This same period shows that construction in the Dudley Square Area (the 1 square mile area surrounding Dudley Station) accounts for 68 percent of total Roxbury construction expenditures. The preeminence of the Dudley area as the economic center of Roxbury is clearly illustrated by the following percentages:

100% of all office development is in Dudley

70% of all retail development is in Dudley

100% of all education development is in Dudley

50% of all industrial development is in Dudley

90% of all residential development is in Dudley

*

Roxbury and Dudley Square Development Summaries and Comparisons, Jane Van Buren, Boston Redevelopment Authority, April 1985

In the context of the proposed Roxbury artist community, these figures are very encouraging. A major component of the arts industry is the educational segment. Since 100 percent of education development is located in this area, the proximity of the Marcus Garvey House to the education community (one of the components of the arts industry) makes it economically viable.

A summary of both planned and completed construction between 1975 and 1988 shows 806,500 square feet of new construction. Construction of new residential units is on an upswing with 845 dwelling units proposed or completed. The second largest type of development is the 638,690 square feet of rehabilitations. Conversions account for 80,392 square feet of development activity.

Transportation Network

The Orange Line Elevated Transit Line ("El") will be removed from the Washington Street Corridor by 1988. The Orange Line will be relocated along the Southwest Corridor. The Southwest Corridor Project will affect the socio-economic fabric of the Dudley Station area. People living in this area will have to travel further in order to catch the new Orange Line.

Local shopping areas in the Washington Street area are dependent on their proximity to the Dudley Station. Dudley Station is currently one of the busiest bus transfer/rapid transit stations in the city and impacts its surrounding area profoundly.

Future transportation plans are for the implementation of some sort of replacement transit services along Washington Street at least as far out as Egleston Station. Final decisions as to the type of transit to

be provided along Washington Street (light rail vehicles or buses) and the routing of crosstown bus connections have not been made.

Today, the area has some thriving small businesses and due to the proposed redevelopment and investment has great commercial, social, cultural and architectural potential.

An artist community can serve as a magnet attracting people to the area. If higher-income residents move closer to the Dudley business district, the relocation of the Orange Line may not prove so devastating to the immediate community.

Zoning

The Marcus Garvey House is located in Zoning District H-1. The allowable floor area ratio (FAR) is 1. This district is a residential zone.

The artists' studios on 249 A Street, Fort Point Channel, used 8-7 #7 zoning code. It will also be possible to use it for the Marcus Garvey project.

Architectonical Description

The building is a five-story, red brick, Romanesque Revival style with a one-story addition in the rear and a low penthouse on the roof. It was built circa 1870.

The building has red brick exterior walls and a flat roof. The dimensions of the building are 100 feet long, 56 feet deep and 55 feet high. The foundation is stone. The external walls are 20" thick and the party walls are 12" thick.

The gross floor area is 5,600 square feet and the total gross floor area (GFA) 28,000 square feet. The lot size is 55,000 square feet; the parcel # 3573; Ward 9, zoning H-1. The construction is post and beam interior, brick exterior. The average ceiling height is 11 feet.

Exterior Description

The main facade facing John Eliot Square has a symmetrical scheme. The first floor's elevation has a rusticated brownstone portico and four bays bounded by brick rusticated pilasters and a granite architrave. The second floor has eleven windows on the street facade, each 3'5/8"/9'4", with white stone lintels and brownstone sills. There is a cast iron balustrade on the third floor over the main door and two others on the second floor at either end of the building. The three central windows on the third floor are recessed into three brick arches. There is a sign band on the iron balustrade with the inscription "Marcus House Centre." The windows on the fifth floor are round arched, 3'/3' incorporated into a prominent Italianate cornice above them. The street facade is bounded at the extremes by rusticated brick quoins.

The east elevation has five windows on each of the upper four floors; eyebrow brick lintels on windows, a round arched central window on the third floor and a round arched door on the second floor; a prominent brick chimney; iron fire escape stairs reaching the ground from the second floor. Each floor is bounded by brick bent courses, all around the building.

Interior Description

The interior ceilings' average is an eleven feet height. The basement has no windows and the first floor windows are enclosed by retaining walls in the rear where the ground is about one floor higher than at front. On the second floor a 10 feet wide corridor links two staircases on the two extremes of the building. A central main staircase links the basement, first and second floors. The corridor on the second floor ends with two fire escape exits.

Plaster on ceilings with rich decorative motifs are still seen in some of the rooms.

Building Condition

Exterior Condition

The exterior condition is mainly fair and the structure is sound. The skylights on the roof are in good condition, although some leaking from the roof. The gutters are new and only those in the rear have to be repaired.

Portico - Was badly affected by erosion and delamination.

Lintels, Sills, Bent Courses - These elements are in good condition. Only a few have to be replaced or need a complete repair. Some of the sills were effected by erosion and delamination.

Brick - Most of the surface of the facade does not need repointing.

The brick itself is in good condition.

Windows, Doors - All the windows are missing and most of the wood

frames are in poor condition. The main door needs a complete overhaul. Also needing repair are the two lateral doors.

Cast Iron Balconies - The front balconies are in poor condition, but could be repaired and stabilized. The cast iron escape stairs need a median repair.

Interior Condition

The interior walls are in poor condition, and approximately 80 percent will need to be reconstructed in accordance with the new design. More than 60 percent of the hardwood flooring is in poor shape. Water and vandalism damage to these floors has occurred in almost all levels. The wood sashes are missing in almost all the windows. The carpentry work is in fair condition and will need partial replacement. All the utilities of the old building, being in poor condition or missing are not useful for the new project. Most of the plaster on the ceilings is damaged and has to be replaced. Moisture damage and dry rot is evident in many places, especially in the intersections between interior and exterior walls.

Proposed Project

The Marcus Garvey House has a rectangular shape with front and rear dimensions of 100 feet and side dimensions of 56 feet. This produces a gross square footage of 5,600 feet on on floor. The building is structurally sound, but demolition of 80 percent of the interior walls will be necessary to accommodate the 16 studios.

The original entrance lobby area on the first floor will be retained, the existing corridors connecting the two side staircases will

remain, so will the staircases. A freight elevator will be installed in the middle of the building, beside the main central staircases. It will provide access from the first floor to the fifth floor, for handicapped and heavy loads.

Concentrating on the new mechanical infrastructures and utilities in the basement, will allow the complete use of the ground floor for retail or commercial purposes (as four galleries of 1,100 square feet each). All the bathrooms and kitchen utilities are in the center of the building. The floors have to be reinforced because of the special loads needed for studios.

Each floor will accommodate four studios, two of 1,100 square feet and two of 1,300 square feet. The studios on the fifth floor will use all the space under the roof. New skylights will be installed in the roof; providing direct light to the studios. An alternative to the low height of the fifth floor will be duplex studios on the fourth floor (six duplexes of 1,500 square feet each). Each studio will have seven or eight windows, which together, will provide a surface area of 230 square feet, or 20 percent of the net floor area of the studio.

General artists' needs could be summarized as follows:

Artists' Needs	Marcus Garvey Building	Possibility to Complete Artists' Needs
1. Studio 1,200 feet	V	V*
2. Large open space	V	V*
3. Strong flooring	-	+
4. Industrial capacity utilities	-	-
5. Freight elevator	-	+
6. Loading dock	-	+
7. Large windows	-	-

* = (V) = exist

(-) missing

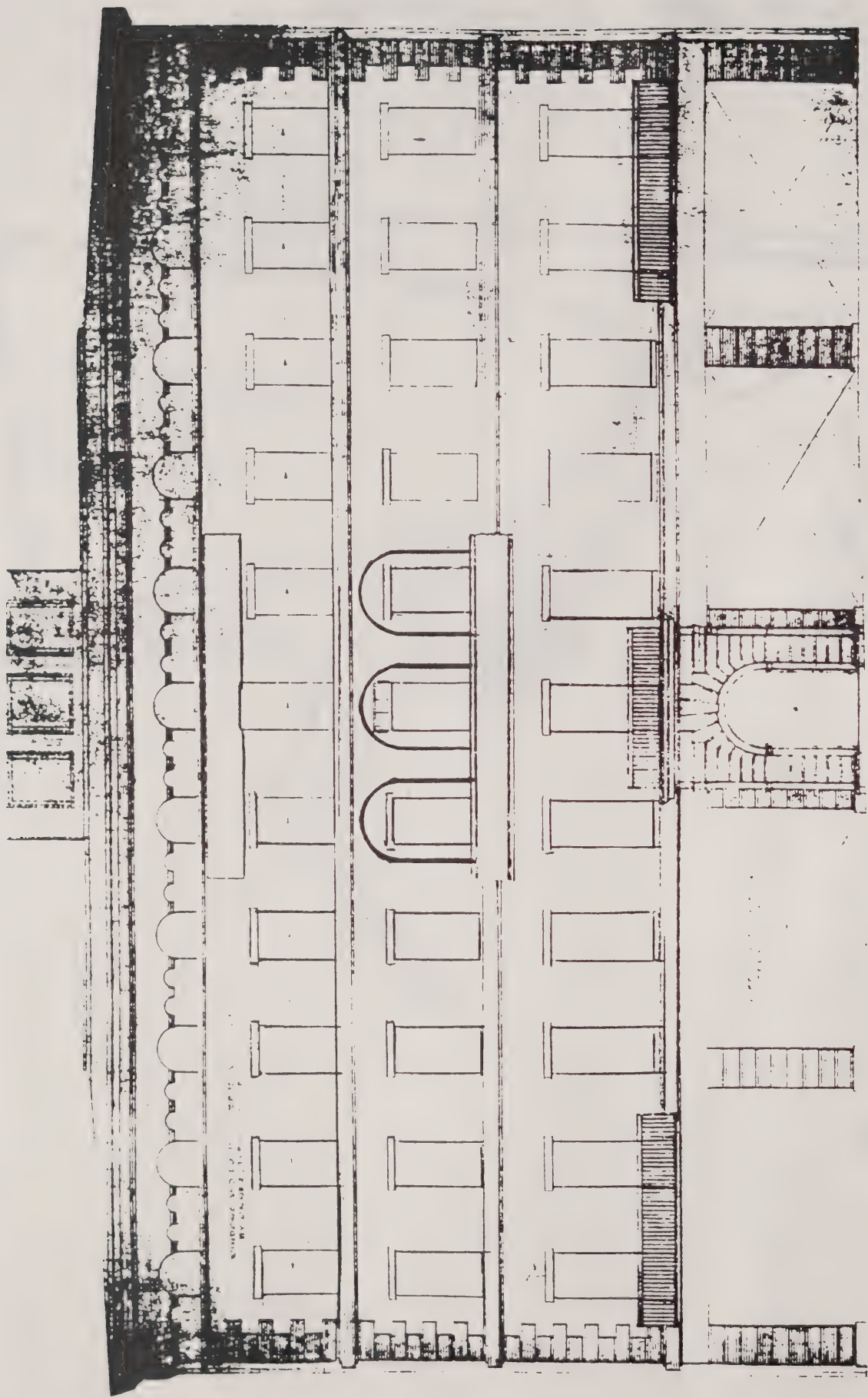
(+) = could be added

MARCUS GARVEY HOUSE

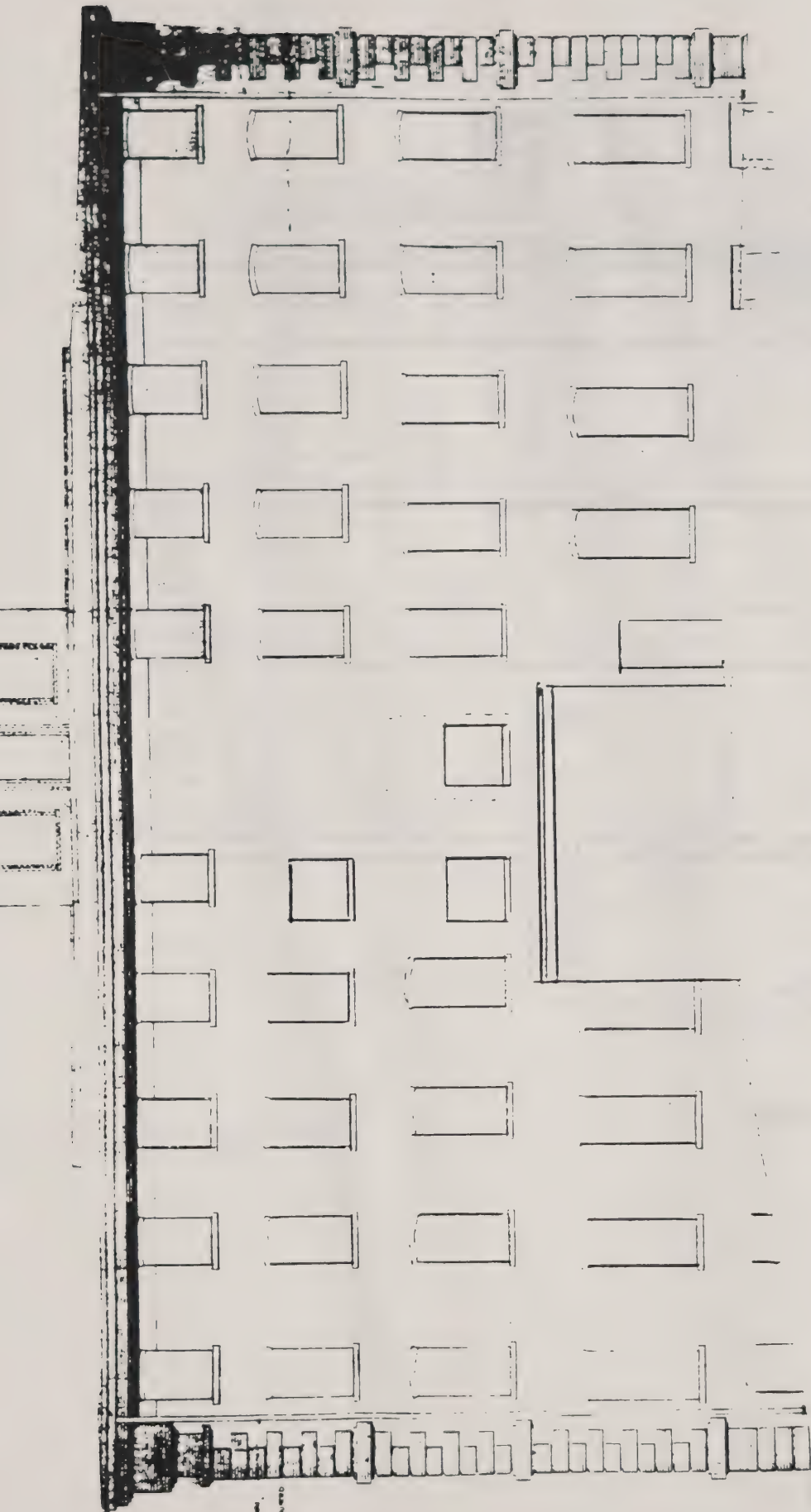
ROXBURY



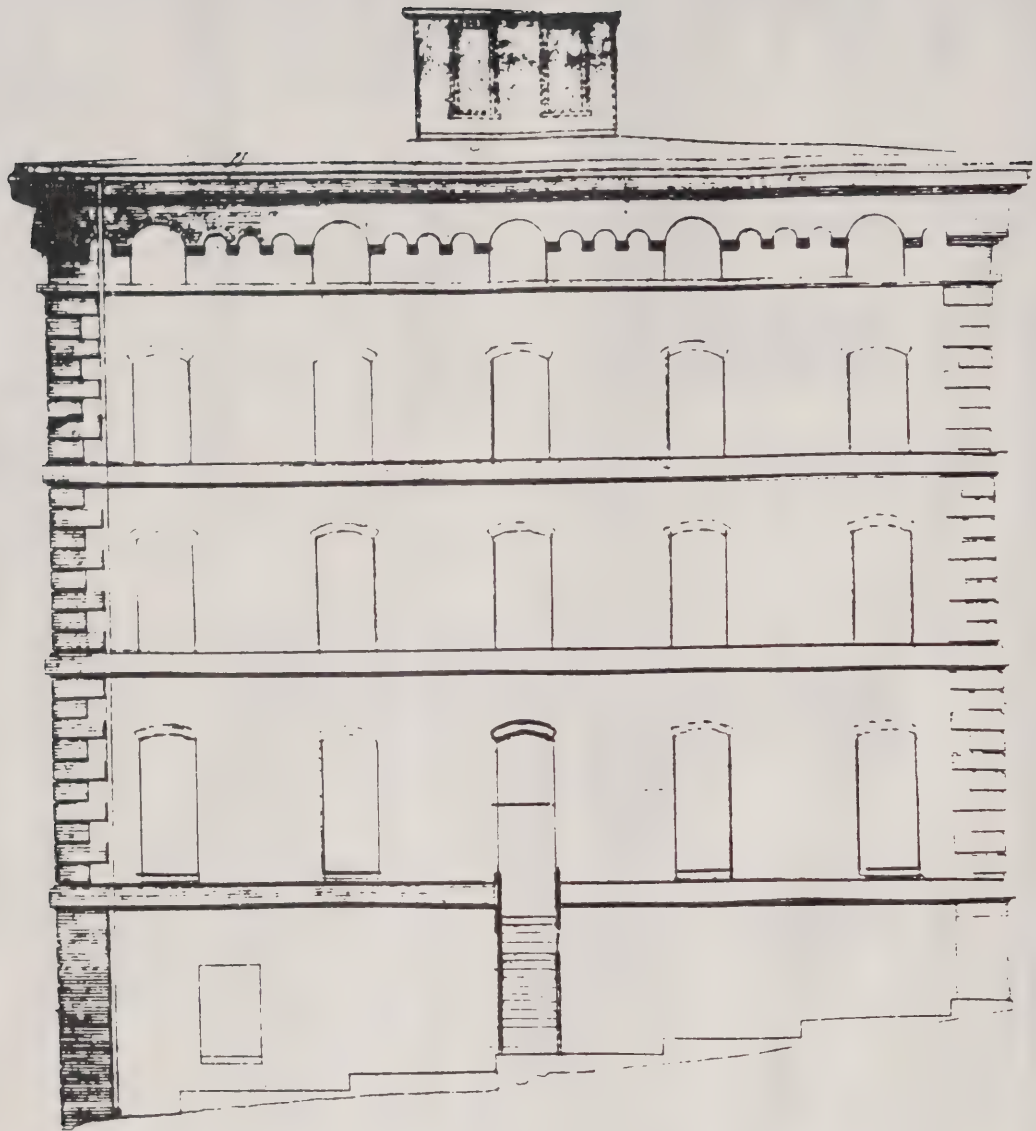
SITE PLAN



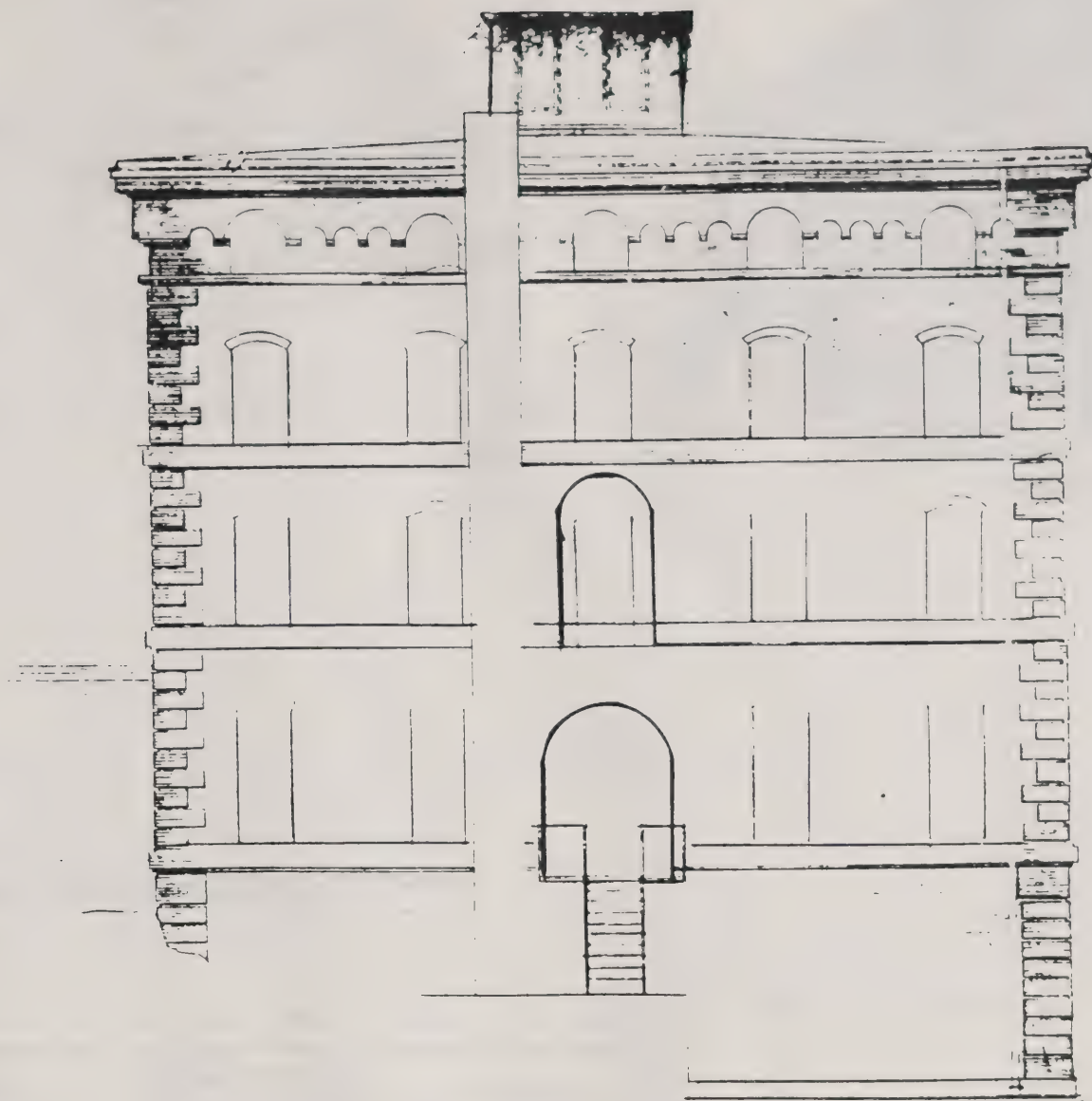
NORTH ELEVATION



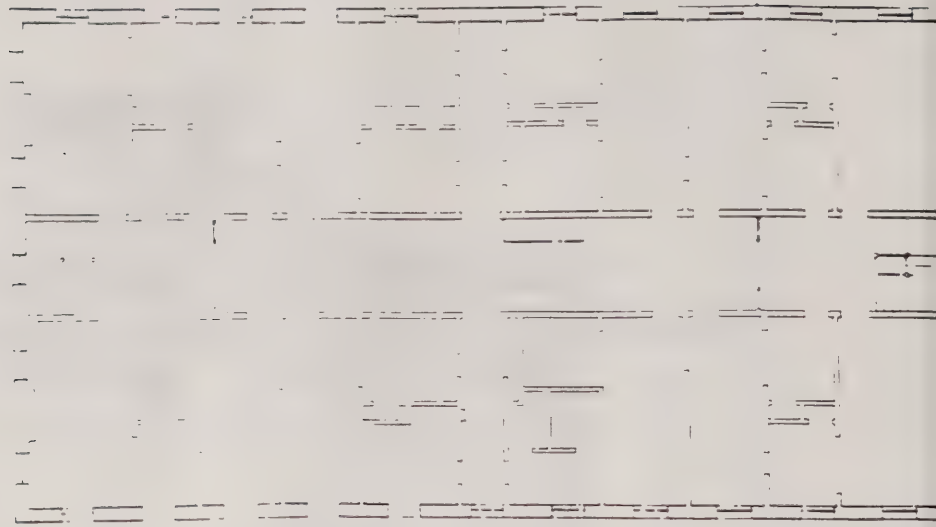
SOUTH ELEVATION



WEST ELEVATION

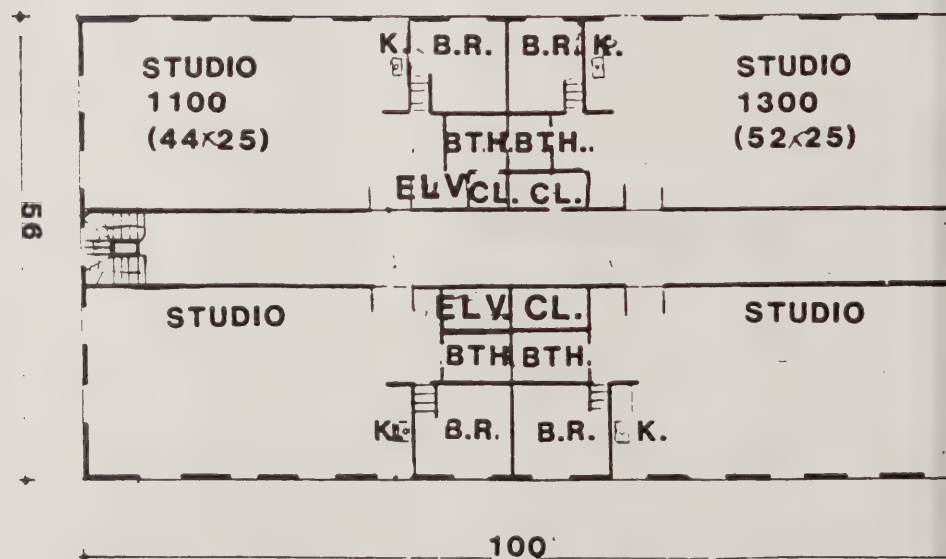


EAST ELEVATION



EXISTING TYPICAL FLOOR

MARCUS GARVEY HOUSE ROXBURY



PROPOSED TYPICAL FLOOR



Norfolk House John Eliot Square circa 1830



Name: Formally - Norfolk House/Presently Marcus Garvey

Address: 4-20 John Eliot Square

Year Built: Circa 1780

Owner:

General Condition: POOR. Building is abandoned, partly boarded-up, but structurally sound.

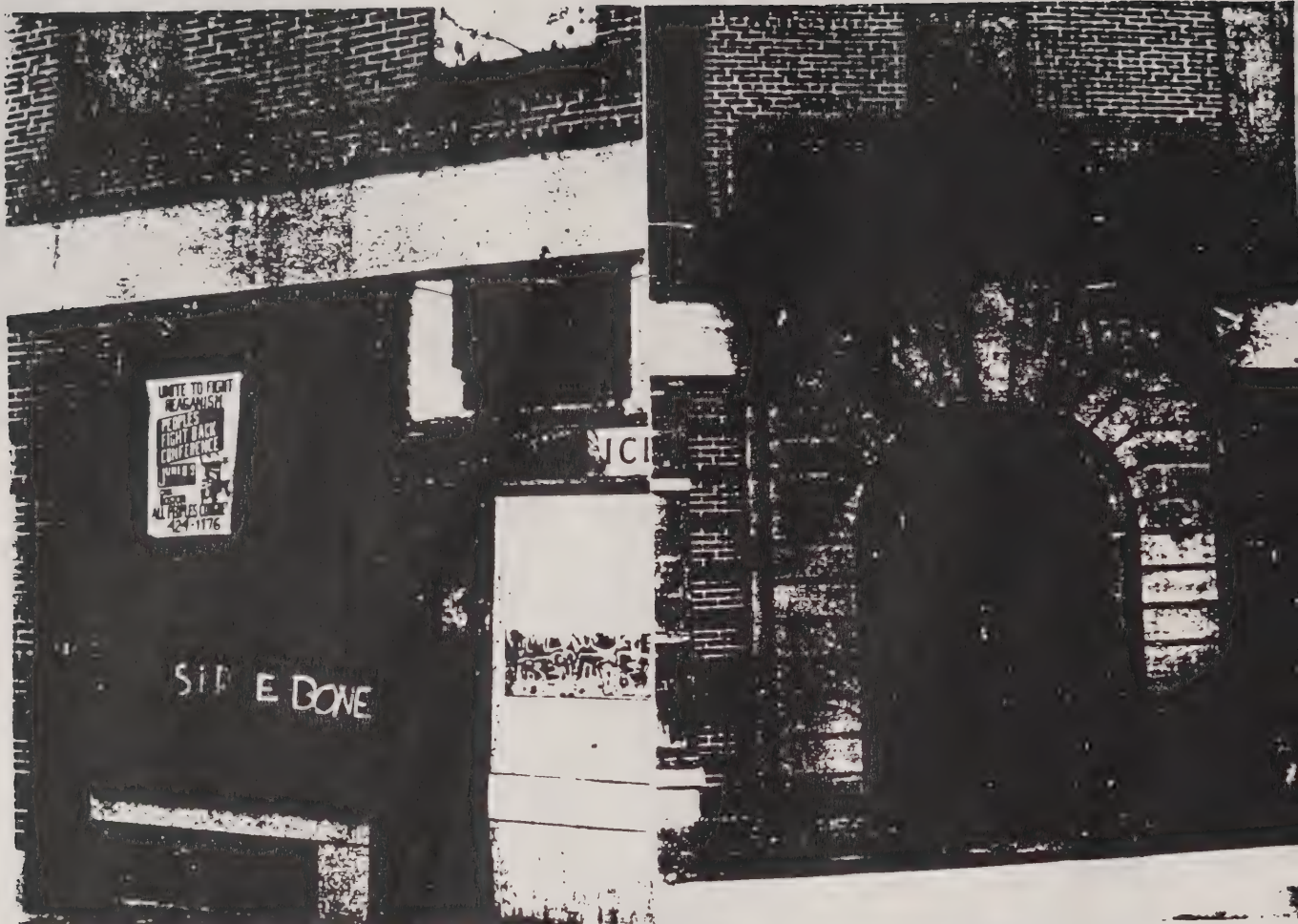
Historic Significance: In 1826, the former residence of David Simmons was opened as a public house by the Norfolk House Company. The large brick addition known first as Highland Hall and later as Norfolk Hall was built and opened about 1826 as a place for public assemblies. In 1853 the mansion-house was demolished and the brick addition moved to the rear on Bartlett Street and the present house was then built in the place of the original mansion house.

In 1914, the Norfolk House became a community center known as the South End Industrial School. The name was later dropped and the old name Norfolk House was used until recently when it was renamed the Marcus Garvey House by Roxbury Action Program.

Located at: 22 01 SQUARE

ON MAP: 20N/10E

ALSO SEE REVERSE SD





EXISTING CONDITION NORTH ELEVATION

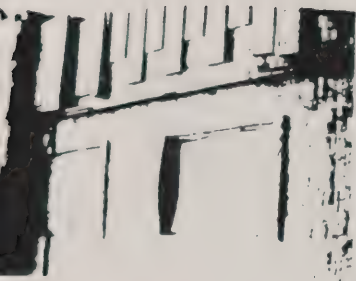


EXISTING CONDITION SOUTH ELEVATION



EXISTING CONDITION WEST ELEVATION





4



8



12



3



7



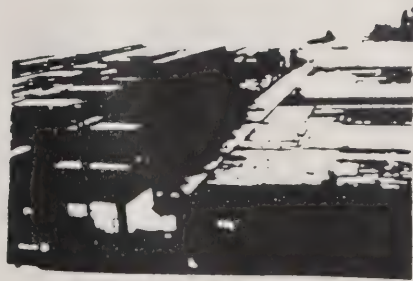
11



2



6



10



1



5



9

Frank Ferdinand's BuildingInformation Data

Location: 17-19 Warren St., Roxbury, Ward 9, Parcel 3,140

Name: Frank Ferdinand's Building

Map No.: 20N-10E

Assessed Value: \$201,100

Date of Construction: 1922

Original Builder: Turner Construction Company

Architect: Harold Field Kellog

Present Owner: Menchioneal Assoc./Roxbury

Type: Commercial

Lot Area: 7,115 square feet

No. of Stories: 8+ basement

Dimensions

Front: 63'9"; Rear: 61'; Depth: 117'1/2", Height: 90'.

Foundation: Solid earth, concrete piles.

Building Material: Reinforced concrete, brick, cast stone, tile.

Frame: Concrete with curtain walls (12" thick).

Facade Materials: Brick, limestone, tile backing.

Cornice: Cast stone

Roof: Flat, tar and gravel

Stairs: Concrete

Elevators: Protected by tile partitions, 4" thick)

1. Passenger elevator = width 3'2"; capacity 11 persons, area of the platform = 24 square feet.
2. Freight elevator = width 7'-6", capacity 4,000 lbs, area of the platform = 94 square feet.

Exterior Description

Designed in 1922, the F. Ferdinand Building is an eight-story, tan brick structure, in the Classical Revival style. The building was formerly used for commercial purposes. A basement covers most of the area beneath the building. It has concrete lintels and brick sills. The facade on Warren Street (64' wide) has an asymmetrical scheme of three windows in the center and two others on each side. The cast iron portico in the center of the facade has an inset porch entry with a triangular pediment and transom above the door and cast iron Corinthian-pilasters on both sides. The portico has a trapezoid size. The building has a rectangular shape. A cast stone cornice with small lintels is lying directly on the edge of the building. The first two floors are bounded by a stone bent course. The windows are 4'3"/6'0" with iron sashes.

Interior Description

There is a large magnificent concrete staircase which leads to the second floor (mezzanine). The steps are covered with red tiles. On both sides of the stairs there are big cubic "plant pots." Glass walls surround the staircase on the second floor. The concrete columns on the second and third floor are covered with wood plates. On the second, third and fourth floors there are internal wood walls, built parallel to the exterior walls, and a one foot distance from them. All the ceilings are supported by concrete cross girders. The passenger and the freight elevators are both incorporated in the west part of the building. Two staircases provide access to the ground floor. Two fire escape doors are connecting this building with the next one.

An internal inset bay in the rear on the second floor, opens all the height of the room, giving light to this part of the floor area. The flat roof, covered with tar/gravel, has a three foot high balustrade. Concrete stairs lead from the eighth floor, directly to the roof.

Building Condition

Exterior Condition

The building is in fair condition. The cast iron porch is rusty. The outside brick needs repointing, especially in the lateral facades. The lintels are in good condition. The iron sashes of the windows are rusty and some are missing. Some of the sills and exterior bent courses need repair. The roof is in good condition, but some of the gutters are broken or missing.

Interior Condition

The building is sound. The plaster on the ceilings is in bad condition and has to be removed. Some of the ceilings are without plaster (revealed concrete). There are signs of leaking, originated by broken gutters. Many surfaces of the ceilings are covered with silicones and salts. The windows need to be replaced. The elevators are in poor condition and possibly need replacement. as do the other mechanical utilities, such as heating, electricity and water pipes.

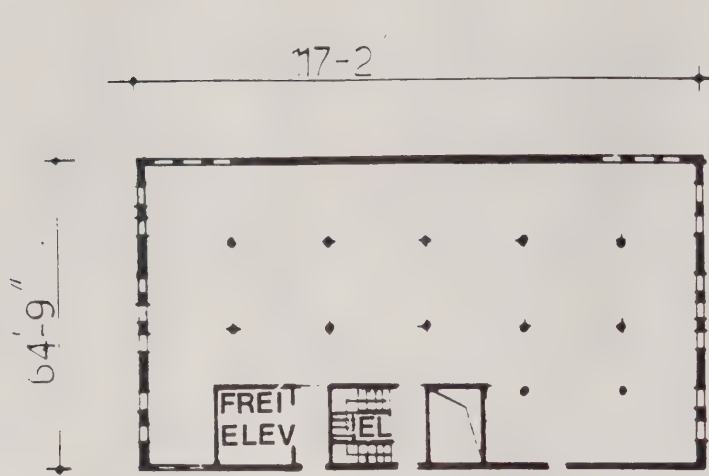
Proposed Rehabilitation Project

The building as a whole is in fair condition and doesn't need much improvement for rehabilitation, excluding the technical utilities.

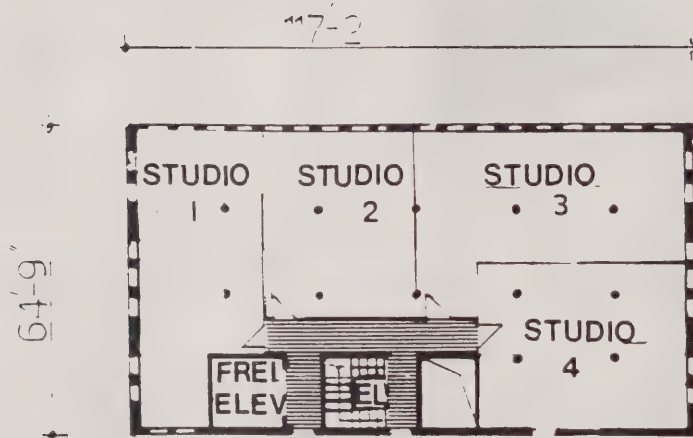
The Frank Ferdinand's Building has a rectangular shape with front and rear dimensions of 63 feet and side dimensions of 117 feet. This produces an average gross square footage of 7,115 feet on each floor. Using correctly the net area available to us, it will accommodate four to five studios per floor, or 24-30 studios in the building, between the third and eighth floors. The two first floors will be used as galleries or exposition space.

The building has a big potential for an artistic center in which artists will create, live and show their own potential and capacity of expression.

FRANK FERDINANDS BUILDING
ROXBURY



EXISTING TYPICAL FL



PROPOSED TYPICAL



EXISTING CONDITION

EAST ELEVATION



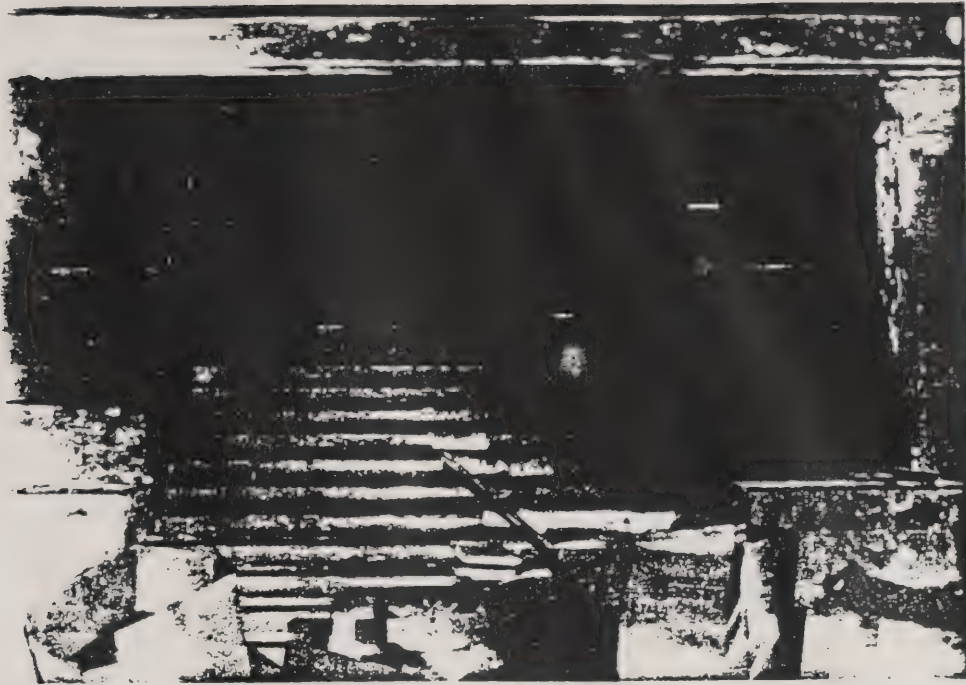


EXISTING CONDITION



EXISTING CONDITION





APPENDIX

Methods:

We became involved with the artist community after focusing on the revitalization of the Dudley area. We saw strong art communities thriving in South Boston and East Boston bringing life to their neighborhoods. We then identified the problems facing artists in Boston and found that their primary concern is the shortage of housing and lack of legislation protecting artist tenants against economic pressures such as increased rents caused by development.

Other cities like New York, San Francisco, Los Angeles, Seattle, and Minneapolis have enacted legislation to help preserve the arts in their cities. Because of New York's proximity to Boston, New York's Loft Law was highlighted. The legislation seems adaptable to Boston.

Interviews were conducted with various people who were very informative giving a clear overview of the housing crisis, the effect it has on the art community, and success stories of home ownership obtained through private funding and by combining public and private funds.

Finally, proposals were made for the establishment of artist housing in Roxbury. The Marcus Garvey House and Frank Ferdinand's Building serve as examples of reuse possibilities in Roxbury. We photographed the buildings, surveyed both interior and exterior spaces and proposed a reuse strategy.

M E M O R A N D U M

TO: Joyce Seko, BRA

FROM: Bruce Rossley, Office of Business and ~~15~~ 17 Cultural Development

RE: Artists in Dudley Area

DATE: May 7, 1985

Below is a list of arts organizations which have supplied figures for artists in the Dudley area with which they are associated:

Boston Visual Artists Union	243
Artists Foundation	293
AAMARP (Northeastern University)	16
Mass. Council on Arts & Humanities	11
Afro-American Artists Association	40
Piano Factory Artists	385
Mass. Minority Artists Directory	<u>312</u>
Total	1,300

Two variables should be considered before assuming that these figures accurately reflect the artists population in the Dudley area:

1. The above figures probably represent some duplication.
2. Many artists are living illegally in Boston in buildings which are zoned industrial. These artists are hesitant to give their addresses for obvious reasons.

cc; Rosemarie E. Sansone, Director

Artist Studio Cooperatives In Boston

Afro-American Master Artists in Residence
(AAMARP)

11 Leon Street
Boston, MA 02215

Contact: Dana Chandler, Jr., Director
Telephone: (617) 437-3139

Experimental Etching Studio
29 Stanhope Street
Boston, MA

Contact: Deborah Cornell
Telephone: 262-4612 on Tuesdays

The Fenway Studios
30 Ipswich Street
Boston, MA

Contact: Kathy Gardner
Telephone: 267-0247

Fort Point Studios
c/o Ft. Point Arts Association
263 Summer Street, Room 216
Boston, MA

Contact: Jero Nesson, Director
Telephone: 423-4299

South End Artists Building
Loading Dock Gallery
46 Waltham Street
Boston, MA 02118

Contacts: Eva Gottlieb, Tom McGraw, or Rita Berkowitz
Telephone: 338-8903

The Piano Craft Guild Building
791 Tremont Street
Boston, MA

Building Code Revisions

This policy has been implemented in New York, San Francisco, and Seattle. Laws governing occupancy standards are loosened to cover alternative means to meet egress, fire, sanitation, light or air standards. Under this process the state government takes the initiative by passing enabling legislation allowing local governments to relax codes for artist live/work space. For example, California's Senate Bill 812 required the space to meet the state codes on cooking and sanitation and left the rest to local discretion.

The program involves a two-step process developed by Seattle. Artists must first meet the basic life safety codes before moving in. What is involved is:

- 1) preparing a plan;
- 2) obtaining a building permit;
- 3) installing a smoke detection system;
- 4) improving the means of egress.

After meeting these initial requirements, the artists must meet the remaining requirements within a set period of time.

In New York City, Article 7C of the Multiple Dwelling Law (3 or more units/building) affords dwellers of de facto multiple dwellings (those buildings where loft dwellers reside but have not been brought up to code and made legal) the protections of the multiple dwelling law. Owners must comply with the law's fire and safety regulations within 18 months of the effective date of Article 7-C (1982). Establishes a number of legal remedies for the tenant in the event that the landlord fails to comply. Enables owners to pass along the costs of conversion through rent increases (which are determined, by the loft board, to be

necessary and reasonable). Owners get the right of first refusal to buy tenant provided fixtures.

Positive Aspects:

This legislation provides for reasonable noncompliance to the exacting building codes which many of the old buildings could not possibly meet. The two-step process allows artists to comply with the regulations by making conversions affordable and allowing for incremental improvement. New York, by requiring the owner to upgrade his building, eliminates the opportunity for landlords to exploit artist tenants who have upgraded their space.

Negative aspects exist. The plan is not workable if unaccompanied by the Standard Operating Procedure. Under Article 7-C, tenants end up paying the total cost of conversion in higher rents spread over 10 to 15 years and have no equity in their lofts. Under Article 7-C, in buildings with less than six units, owners who buy tenant fixtures can create free market lofts (no rent protection).

Permanent Loft Board (New York)

The Permanent Loft Board meets once a week and is made up of one representative each for: tenants, landlords, manufacturers, and four public members. Board members duties are:

- 1) Oversees conversion;
- 2) Determines amount of allowable rent increases;
- 3) Determines landlord services;
- 4) Determines which buildings are covered by the law, who pay maintenance costs, and level of maintenance;

- 5) Settles by judicial procedure landlord/tenant disputes;
- 6) Determines fair market rate of tenant-provided fixtures.

Positive aspects include: permanent regularly meeting overseeing body to integrate the system. It is a good body to oversee an artist housing program.

Zoning Amendment--Residential Use Allowed in All Zones

Section 204.4 of San Francisco's zoning code is the only amendment allowing studio dwellings in all zones. In this legislation, residential use must be an accessory to the working space. Workspace must meet building codes and an entire building must be brought up to code all at once by a licensed contractor.

Live/work space is legal anywhere in San Francisco. Since it is allowed in all zones and there are no special procedures for manufacturing buildings, requiring the building to be brought to code all at once by a licensed contractor is a necessary safety precaution.

Negatively, there are no protections for industry from displacement. There is no practical test to assure that the residential use is merely accessory.

Berkeley allows live/work in all zones but there are various requirements for the different zones and building codes must be met regardless of location.

"Use permits" are required for residential use in manufacturing zones and working use in residential zones. Renting artists, in either zone, must obtain written permission from the landlord to apply for a permit. For permits in a manufacturing zone, the applicant must go up before a full public hearing.

Permits are not required for live/work space in commercial areas as long as the living area totals not more than 20 percent of the total floor area or 1,000 square feet--whichever is less.

Positive Aspects

Allows the city some element of control over such space in the "extreme districts"--residential/manufacturing. Yet it still allows live/work wherever the suitable space is available.

Negative Aspects

The permit process is time consuming and uncertain. A landlord of a manufacturing or commercial building is likely to refuse permission because the building would then have to be brought to residential code.

Zoning Amendments--Artist Only Districts or Exclusionary Zoning

New York, Seattle, and Los Angeles have implemented zoning laws in which areas of the city are zoned exclusively for certified artists only. New York had an ad hoc response to where artists were already living and working.

Seattle allows two-year renewable residential permits in industrial and manufacturing districts for artists only. These permits are allowed as special exceptions and are revocable by the building department. Seattle allows studio dwellings in all business zones, not exclusively for artists. To be recognized as a legal right, the artist must apply for a "studio dwelling" certificate so that the fire department is aware of the residence and codes are met.

In Los Angeles, the "Commercial and Artcraft District" was created. Certified artists may create these by petition only in nonresidential areas. The petition process involves:

- 1) Defining a district of not less than 3 acres;
- 2) Obtaining signatures from 75 percent of the property owners and lessees there.
- 3) Notifying those within 300 feet of the proposed bounds. And it takes up to 6-9 months, costs between \$1,500 and \$2,500. Los Angeles City Council may initiate the process.

Positive Aspects

Artists do not have to compete with wealthier urban gentry for space. This program allows for mixed-use of residential with commercial or industrial.

Negative Aspects

This program does not allow for long-term protection. Presently, Seattle is reevaluating its downtown zoning plan. All existing zoning has been abandoned--areas previously zoned as manufacturing and industrial are now mixed use. As a result, there are no more areas exclusively for artist studio dwellers. Also, the program does not work unless the artist-only stipulation is "strictly enforced." Usually, areas are zoned exclusively for artists when the area is not in demand by other interests. The bottom line is that this is not a long-term solution.

Standard Operating Procedure

Seattle has standardized requirements that building permits for conversion to live/work space for artists must meet. One person in the building department is in charge of reviewing all artist applications. A bulletin is published reporting the technical requirements as well as the procedure artists must go through. The bulletin defines;

- 1) zoning and building code technical requirements that are generally applicable to an artist's live/work space;
- 2) fire and fire safety requirements.

Positive Aspects

The procedure is a result of cooperation between city and artists who jointly developed the procedure and the informative bulletin. This standardization eliminates confusion and contradiction, decreases review time, and makes the procedure generally more efficient. A result of the program cuts costs for the city as well as making it easier for artists. This program works best for areas where there is already a significant artist population.

Certificate of Occupancy

Obtaining these certificates provides a process whereby the buildings holding live/work spaces are documented and tenants are protected by New York's Multiple Dwelling Law (MDL) which provides for general tenant rights and rent stabilization.

Landlords are required by Article 7B of MDL (1964) to provide minimum fire and health protection and to acquire a certificate of occupancy. If the building is not certified, artists are not protected.

Landlords did not certify their buildings because there was no incentive for them to do so since certification makes it harder to evict live/workers and eliminates the existing system of illegal conversion whereby tenants contract for and finance conversions and landlords reap the benefits. This resulted in artists not being legally protected. However, the courts recognized that it was the landlords who were creating the illegal tenancy by failing to comply with 7B and ruled in favor of the artists.

In 1982 the Legislature passed Article 7C in order to legalize the illegal studios. This legislation provides incentive and force for registration and legal conversions and affords interim dwellers the protection of the MDL--including rent stabilization. It requires owners: 1) to comply with fire and safety regulation within 18 months of the effective date of 7-C and 2) to obtain a certificate of occupancy with 36 months of that date.

Positive Aspects

- 1) Gives artists legal rights;
- 2) Subjects live/work space to rent stabilization; and
- 3) Live/work space is brought to code.

Negative Aspects

- 1) This is an ad hoc response to an out-of-control situation.
- 2) Legislation is still not being enforced. The Loft Board is understaffed.

